

Language in O'Neill's Plays

By

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Abstract

Modern development in expressionist and psychoanalytic theories has greatly initiated a paradigmatic shift from delineation of objective to the subjective domain of human personality. Role of language in this context assumes meaningful importance as it becomes a greater medium of communicating subjective dimensions of human personality. Drama being subject to stage limitations relies even more on effective and appropriate language to communicate performers experience and thought processes to themselves, to the fellow performers on the stage, and to the readers and audiences. It also plays a substantial role in arousing the requisite level of imaginative and emotive responses of the readers / audience. In O'Neill's tragic art, it is contended that the language is marred by unprecedented monotony, repetition and even stasis. But this pattern can not be taken as the failure of developing dynamic language. On the contrary, it is realistic as it communicates realistically deep seated malaise affecting the personas conscious, unconscious and thought processes. Thus it points towards the underlying psychopathology of the performers in different conditions and at different levels.

Keywords: *O'Neill' drama, use of dramatic language, language limitations, Long Day's journey into Night*